The Curtis Institute of Music

Endowed by Mary Louise Curtis Bok



Catalogue

1929-1930

The Curtis Institute of Music

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THE
CURTIS INSTITUTE OF MUSIC



CATALOGUE

1929-1930

RITTENHOUSE SQUARE
PHILADELPHIA · PENNSYLVANIA

THE CURTIS INSTITUTE OF MUSIC

WAS CREATED, IN 1924
UNDER AN ENDOWMENT

BY MARY LOUISE CURTIS BOK

AND IS OPERATED UNDER A CHARTER OF THE
COMMONWEALTH OF PENNSYLVANIA

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PURPOSE

TO HAND DOWN THROUGH CONTEMPORARY
MASTERS THE GREAT TRADITIONS
OF THE PAST

TO TEACH STUDENTS TO BUILD
ON THIS HERITAGE FOR
THE FUTURE

THE CURTIS INSTITUTE OF MUSIC OFFERS TO STUDENTS

Instruction by world-famous artists who give individual lessons.

Free tuition.

Financial aid, when warranted.

Steinway Grands, string and wind instruments rent free, to deserving students; the Steinways being placed in the domiciles of students who major in Pianoforte.

Summer sojourns in the United States and Europe, to advanced and exceptionally gifted students, under artistic supervision of their respective master-teachers of the Curtis Institute.

Opportunities to attend concerts of the Philadelphia Orchestra and important visiting artists, also performances of the Metropolitan Opera Company of New York and the Philadelphia Grand Opera Company, as part of their musical education.

DURING THE PERIOD OF STUDIES WHEN WARRANTED BY THEIR PROGRESS

Participation as soloists in performances of the Philadelphia Grand Opera Company, recently affiliated with The Curtis Institute of Music.

Participation in twenty radio concert programs which are broadcast from Casimir Hall through the Columbia Broadcasting System.

Participation in the Curtis Orchestra in concerts, radio and grand opera performances.

Participation in the Curtis Institute concert courses at universities, colleges, music clubs and civic organizations, and as soloists with the Curtis Orchestra.

Financial assistance in launching the Curtis graduate students of exceptional achievement upon a public career.

EXECUTIVE STAFF

Director
JOSEF HOFMANN

Dean
GRACE H. SPOFFORD

Assistant to the Dean
ELIZABETH Z. SWENSON

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Consultant
and
Radio Supervision
GEOFFREY HARRIS

Concert Management
RICHARD COPLEY

Publicity
EMIL RAYMOND

HEADS OF DEPARTMENTS

The various Departments of The Curtis Institute of Music are under the personal direction and supervision of the following members of its Faculty:

Marcella Sembrich	*Voice*
Leopold Auer	*Violin*
Josef Hofmann	*Pianoforte*
Emil Mlynarski	*Orchestra and Opera*
Felix Salmond	*Violoncello*
Louis Bailly	*Viola and Chamber Music*
Rosario Scalero	*Theory and Composition*
Carlos Salzedo	*Harp*
Harry Kaufman	*Accompanying*
Lynnwood Farnam	*Organ*
Anton Brees	*Campanology*

These artists, in addition to their duties as Heads of Departments, personally instruct students.

THE FACULTY

MUSICAL

Aronoff, Max
Auer, Leopold
Bachmann, Edwin
Bailly, Louis
Barclay, Dagmar Rybner
Bolotine, Leonid
Brees, Anton
Cailliet, Lucien
Chasins, Abram
Cohen, Sol
Connell, Horatio
Deak, Stephen
Del Negro, Ferdinand
De Gogorza, Emilio
Donatelli, Philip A.
Drummond, Ethel S.
Farnam, Lynnwood
Fonaroff, Vera
Guetter, Walter
Hageman, Richard
Hofmann, Josef
Horner, Anton
Kaufman, Harry
Kincaid, William M.
Lambert, Alexander
Levin, Sylvan
Luboshutz, Léa
Meiff, Albert
Miquelle, Renée Longy
Mlynarski, Émil
Pons, Max
Salmond, Felix
Salzedo, Carlos
Saperton, David
Saumelle, Minna
Scalero, Rosario
Schwar, Oscar
Sembrich, Marcella
Simons, Gardell
Soffray, Anne-Marie
Svećenski, Claire
Tabuteau, Marcel
Torello, Anton
Van Emden, Harriet
Vengerova, Isabelle
Von Wymetal, Jr., Wilhelm
Zechiel, Ernest
Zimbalist, Efrem

ACADEMIC

Beck, Jean B.
Daudon, René
Fernberger, Samuel W.
Gregory, Eufemia Giannini
Harbeson, William Page
King, Samuel Arthur
Lenrow, Elbert
Nichols, Roy F.
Summers, Helen
Turk, Martha
Wesner, Mary B.

STUDIES

- Accompanying
- Campanology
- Chamber Music and Ensemble Playing
- Conducting
- Harp
- History of Music
- Languages, Literature and Diction:
 - English
 - French
 - German
 - Italian
- Operatic Acting and Stage Deportment
- Operatic Coaching and Repertoire
- Orchestra Playing:
 - Violin
 - Viola
 - Violoncello
 - Double Bass
 - Flute
 - Oboe
 - Clarinet
 - English Horn
 - Bassoon
 - Contrabassoon
 - French Horn
 - Trumpet
 - Trombone
 - Tuba
 - Percussion
- Organ
- Pianoforte:
 - Grade A
 - Grade B
- Platform Deportment
- Psychology
- Theory and Composition:
 - Elements of Music
 - Solfège
 - Harmony
 - Counterpoint
 - Instrumentation and Orchestration
 - Chamber Music Score Reading
 - Orchestra Score Reading
 - Dictation
- Viola
- Violin
- Violoncello
- Voice
- World History

BUILDINGS AND LOCATION

THE CURTIS INSTITUTE OF MUSIC

Occupying three fine old remodelled residences, The Curtis Institute of Music, facing the green of Rittenhouse Square, is in the heart of the best residential section of Philadelphia. It is within four blocks of the Academy of Music where the symphony concerts of the Philadelphia Orchestra, the concerts of important visiting artists and the performances of the Metropolitan Opera Company of New York and the Philadelphia Grand Opera Company are given.

CASIMIR HALL

Casimir Hall has a seating capacity of 300, and adjoins the main building of the school. The interior walls, of white mahogany, are panelled up to the domed ceiling. The illumination is effected by indirect lighting.

The concert organ is a four-manual Aeolian and is used for students' lessons as well as for concerts.

A proscenium elevator facilitates the placing on the stage of pianos* that are stored on the floor below.

In this hall, the students are given the opportunity of acquiring experience in performing before an audience under conditions similar to those which they will encounter later in professional life.

LIBRARY

The library consists of 12,000 volumes—books, music and scores. It includes many original and unedited editions of music of the great masters. Also, it embraces a generous collection of Victor, Columbia, Brunswick, Odéon and Polydor records.

*The Steinway is the official piano of the Institute.



ENTRANCE TO THE MAIN BUILDING



HALL IN THE MAIN BUILDING



ENTRANCE TO CASIMIR HALL



CASIMIR HALL

DEPARTMENT OF VOICE

MARCELLA SEMBRICH
Head of Department

Instructors

MARCELLA SEMBRICH
EMILIO DE GOGORZA
HARRIET VAN EMDEN
HORATIO CONNELL

Coaching and Repertoire

RICHARD HAGEMAN
HARRY KAUFMAN
DAGMAR RYBNER BARCLAY
SYLVAN LEVIN
MAX PONS

Diction

RENÉ DAUDON
EUFEMIA GIANNINI GREGORY
SAMUEL ARTHUR KING
MINNA SAUMELLE
MARTHA TURK

MARCELLA SEMBRICH

Marcella Sembrich Kochanski, who was destined to become one of the world's greatest sopranos, was born in Lemberg, Poland. She adopted her mother's maiden name of Sembrich to serve her professional career. At the age of five she received her first musical instruction from her father in piano and violin. Young Marcella entered the Lemberg Conservatory when she was eleven to study the piano with Guillaume Stengel, harmony with Miculi and violin with Bruchmann. Five years later, Marcella was sent to Vienna to continue her piano studies under Julius Epstein and violin under Helmesberger. It was there that her great possibilities as a singer were discovered. One year later, the girl was sent to study voice with Lamperti in Milan.

Her debut as singer was made in Athens, in 1877, and success in opera came swiftly. Engagements in London, Paris, Dresden, Berlin, St. Petersburg (Leningrad), Vienna and Madrid followed in quick succession, and in 1883, Madame Sembrich was engaged as leading soprano at the Metropolitan Opera and made her debut as Lucia. Concert tours and operatic engagements in Europe alternated with her visits to America and from 1902 to 1909 she was continuously engaged by the Metropolitan Opera Company. After retiring from operatic and concert work, Madame Sembrich devoted herself to teaching and has since developed such singers as Jeritza, Dusolina, Giannini, Hulda Lashanska and Queena Mario.



MARCELLA SEMBRICH



EMILIO DE GOGORZA



HARRIET VAN EMDEN



HORATIO CONNELL

EMILIO de GOGORZA

Spain, France and England have all shared in the musical endowment bestowed upon this artist. He was born of Spanish-American parentage in Brooklyn, New York. In England, he undertook singing as a serious study and became a favorite as a boy soloist in church and school choirs. He then continued his studies at the Ecole Monge and the Lycée Louis-le-Grand in Paris, and it was in France where he made his first appearance on the concert stage.

de Gogorza returned to America and received instruction from Moderati and Agramonte in New York. A visit to Paris resulted in his becoming a pupil of the famous Emile Bourgeois, singing master of the Opéra Comique. In 1897, de Gogorza was heard in a concert in New York with Marcella Sembrich. From that date his appearances have been continuous both in recitals and with the leading orchestras in the United States and Europe.

With his unusual gift for languages, Emilio de Gogorza has been able to enrich his programs with the rarely heard songs and folk music of many races. He has cultivated in his audiences a taste and appreciation for the songs of the younger French composers, for Russian folk songs, and has revealed a new world of Spanish art song in the melodies of Andalusia, Catalonia, and the Country of the Basques.

HARRIET VAN EMDEN

Miss van Emden was born in Milwaukee. At an early age she came to New York and enrolled as a vocal student at the Institute of Musical Art, and later went to Berlin to study with Vittorino Moratti. In 1917 she was accepted as a pupil by Madame Marcella Sembrich, with whom she studied until her debut, which took place in New York City in 1921.

Miss van Emden appeared extensively in recitals in this country during that season, and the next year made her European debut as soloist with the Concertgebouw Orchestra in Amsterdam under the conductorship of Willem Mengelberg; she subsequently was engaged as soloist with symphony orchestras in the Eastern and Western Hemispheres.

HORATIO CONNELL

Horatio Connell was born in Philadelphia, and had his first instruction there with Emil Gastel. He completed his studies at Frankfurt-on-Main, Germany, under Julius Stockhausen, a pupil of Manuel Garcia.

Mr. Connell made his debut at Queens Hall with the London Symphony Orchestra in 1905 and thereafter made most successful tours of Germany and Great Britain, where he was recognized as one of the foremost oratorio singers.

Having spent nine years abroad in study and concertizing, Mr. Connell returned to the United States in 1909, and has since been heard in recitals and at most of the important music festivals throughout the country. He has also appeared as soloist with the leading symphony orchestras in this country and abroad.

DEPARTMENT OF PIANOFORTE

JOSEF HOFMANN
Head of Department

Division of Pianoforte— Grade A*

JOSEF HOFMANN
Head of Division

Instructors

JOSEF HOFMANN
DAVID SAPERTON
(Assistant to MR. HOFMANN)
ALEXANDER LAMBERT
ISABELLE VENGEROVA

Division of Pianoforte — Grade B

ABRAM CHASINS
Head of Division

Instructors

ABRAM CHASINS
CLAIRE SVEĆENSKI
ETHEL S. DRUMMOND

AND OTHERS, DRAWN FROM THE STUDENT BODY OF THE INSTITUTE

*THE STEINWAY IS THE OFFICIAL PIANO OF THE CURTIS INSTITUTE OF MUSIC

JOSEF HOFMANN

Josef Hofmann was born of musical parents; his father was a teacher, pianist-composer and orchestra leader of repute, and his mother, a noted soprano of the Cracow Municipal Opera. He began to study music before the age of four; his first teacher was his sister. A year later Hofmann senior undertook the boy's musical training.

Josef Hofmann made his first public appearance in a town near Warsaw when he was five years old. Other concerts followed in the leading cities of Poland and when he was eight he was heard by Anton Rubinstein, who predicted a career of exceptional brilliance for the youthful prodigy. At the age of nine, Josef Hofmann was heard in Germany, France, England and Scandinavia. Soon after, in 1887, he appeared for the first time in the United States, where he gave forty concerts. The remarkable playing of the eleven-year-old child aroused the enthusiasm of Alfred Corning Clark of New York and he generously offered to provide the boy's father with the necessary means to further his musical education and artistic growth. Young Josef then returned to Europe to study music in Berlin. Four years later, in 1892, he became the pupil of Anton Rubinstein.

In 1894, then eighteen years old, Hofmann returned to the concert platform. He toured Germany and England, and in 1896 made his Russian debut. Two years later he again toured the United States and since then has been constantly before the public as concert pianist.

Hofmann's compositions are numerous. His orchestra works have been performed in the United States and Europe by Nikisch, Schuch, Safonoff, Stokowski, Zach, Gabrilowitsch, Damrosch and Stock.



JOSEF HOFMANN



DAVID SAPERTON



ALEXANDER LAMBERT



ISABELLE VENGEROVA



ABRAM CHASINS

DAVID SAPERTON

Born in Pittsburgh, Pennsylvania, David Saperton began the study of piano at the age of six, under the guidance of his grandfather, an internationally-known tenor and musician. Mr. Saperton's father was a graduate physician of the University of Pittsburgh and a basso of repute. At the age of ten, young Saperton made his first public appearance with the Pittsburgh Symphony Orchestra, and at fifteen made his New York debut in a recital; appearing soon after as soloist at one of the Metropolitan Opera House Sunday concerts. He then went to Europe and, in 1908, made his Berlin debut in a joint recital with Geraldine Farrar, and followed this with successful appearances throughout Europe. Since his return, Mr. Saperton has been concertizing and teaching extensively in this country.

ALEXANDER LAMBERT

Born of a musical family in Warsaw, Poland, Alexander Lambert received his first piano instruction from his father, a well-known violinist. Upon the advice of Anton Rubinstein he was sent to Vienna and there studied with Julius Epstein. He later became a pupil of Liszt.

In 1880 Mr. Lambert came to America, where he remained for three years, concertizing and teaching. Thereafter he returned to Europe, to appear in concerts with Joachim and Sarasate, and with the leading orchestras. In addition to this he taught at "Kullaks Akademie der Tonkunst," in Berlin.

Mr. Lambert's love for teaching has always been uppermost and his music school in New York City enjoyed an international reputation for eighteen years. He is acknowledged as one of the leading teachers of pianoforte.

ISABELLE VENGEROVA

A native of Vilna, Russia, Madame Isabelle Vengerova is a descendant of a family widely known in the Russian literary world. At an early age she was sent to the Vienna Conservatory to study the piano with Josef Dachs. She later became a pupil of Leschetizky.

Returning to Russia she continued her studies at the St. Petersburg Conservatory with Madame Essipoff and was soon named her assistant. In 1910, by the unanimous vote of a faculty which included Auer and Liadoff, she was elected Professor of Pianoforte under the direction of Glazounoff and held this position for twelve years.

She has been a member of the piano faculty of The Curtis Institute since its foundation. Madame Vengerova has appeared in concerts in the principal musical centers of Europe and America.

ABRAM CHASINS

Abram Chasins was born in New York. At six, young Chasins became a pupil of Bertha Tapper; soon afterward he won a scholarship at the Institute of Musical Art and later was accepted as a pupil by Richard Epstein. Between the age of sixteen and twenty he received private instruction from Ernest Hutcheson and for the following two years continued his lessons with Mr. Hutcheson at the Juilliard Graduate School, where he was awarded a fellowship in piano. Chasins was also successful in winning a fellowship in composition at the same school and pursued this study with Rubin Goldmark. Since 1926 he has been studying piano with Josef Hofmann at The Curtis Institute of Music. Mr. Chasins has composed many works for piano, a number of which have been performed by prominent artists here and abroad. His piano concerto was recently introduced by the Philadelphia Symphony Orchestra under Gabrilowitsch, with Mr. Chasins as the soloist.

DEPARTMENT OF VIOLIN

LEOPOLD AUER
Head of Department

Instructors

LEOPOLD AUER
EFREM ZIMBALIST
LÉA LUBOSHUTZ
VERA FONAROFF
EDWIN BACHMANN

Violin Division of Chamber Music
and Orchestra Departments

Instructors

ALBERT MEIFF
LEONID BOLOTINE

LEOPOLD AUER

Professor Auer, dean of violin pedagogues and "maker of violinists," has enjoyed throughout a long life the highest distinction in many realms of music. Pre-eminent as soloist, as orchestra conductor and as teacher, he is also widely known for his original compositions and transcriptions. During the past twenty years, the success of his pupils has brought him worldwide fame.

Leopold Auer was born in Hungary. He studied first at the Vienna Conservatory and later with Joachim; before he was twenty young Auer was named conductor of the Dusseldorf Orchestra and occupied a similar post in Hamburg. In 1868 he was appointed court violinist at St. Petersburg (Leningrad) and held this post continuously until the overthrow of the Imperial régime in Russia. He succeeded Wieniawski as Professor of the St. Petersburg Conservatory and during this entire period was conductor of the Imperial Music Association. He has been acclaimed in the principal cities of Europe as the leading violinist of the age.

Political hazards compelled Professor Auer to leave St. Petersburg in 1917, and after a brief visit to Norway he came to America early in 1918. Here he was engaged for a concert tour of the principal cities, after which he devoted himself to teaching privately in New York City. Among his pupils are numbered Elman, Heifetz, Zimbalist, Kathleen Parlow, Poliaken, Cecilia Hansen, Rosen and Seidel.



LEOPOLD AUER



EFREM ZIMBALIST



LÉA LUBOSHUTZ



VERA FONAROFF



EDWIN BACHMANN

EFREM ZIMBALIST

Known throughout the musical world as one of the most brilliant of concert violinists, Efrem Zimbalist displayed as a child the genius that was to bring him future renown. At the age of nine he was appointed first violinist of the orchestra at the Opera House in Rostov-on-Don, Russia, his birthplace. Soon after, he was accepted as a pupil by Professor Auer at the Imperial Conservatory of Music, in Petrograd.

In 1911, when he made his American debut, the principal cities of Europe had already acclaimed him as one of the world's greatest violinists. Since then, Mr. Zimbalist has made several concert tours around the world. He has contributed original compositions for the violin, piano and voice, and has composed successful light operas.

LÉA LUBOSHUTZ

Léa Luboshutz was born in Odessa, and began her concert career as a violinist at the age of six. Upon the advice of Vassily Safonoff, noted Russian conductor, she pursued her studies at the Moscow Conservatory, where he was director. There she was awarded a gold medal and, at the age of sixteen, was heard in recitals in Poland, Germany, and France. She appeared also as soloist with orchestras under the conductorship of Safonoff and Arthur Nikisch. This was followed by concerts in America and tours of European countries.

Madame Luboshutz later studied for three years with Eugene Ysaye and became one of his most brilliant pupils. Since then she has appeared extensively in concerts and as soloist with leading orchestras, both in the United States and abroad.

VERA FONAROFF

Vera Fonaroff, born in Russia, began to study the violin when she was seven with Mark Fonaroff in New York City, and two years later, at the tender age of nine, appeared as soloist at a Sunday concert with the Metropolitan Opera House Orchestra. After making frequent appearances as a child, she was sent to England to study with Dr. Adolph Brodsky at the Royal Manchester College of Music, and five years later was awarded a Diploma with Distinction as artiste and teacher. Vera Fonaroff toured England extensively, playing both in recitals and with the important symphony orchestras; she also participated in the Ancoats Brotherhood Concerts in conjunction with the musical lecture-recitals given by Bernard Shaw, and later studied with Franz Kneisel.

Since 1908 Madame Fonaroff has made several transcontinental tours and, following in the footsteps of her distinguished husband, Mark Fonaroff, she has become a well-known pedagogue.

EDWIN BACHMANN

Born in Hungary, Edwin Bachmann received his musical training at the Budapest Conservatory and the Budapest Academy of Music. He was first taught to play the violin by Berre and later studied with the famous teacher, Henri Gobbi. Edwin Bachmann made his debut as soloist with the Budapest State Symphony Orchestra at the age of seventeen and was subsequently engaged as concert master of the Budapest Symphony Orchestra. He continued his studies with Jeno Hubay and was accepted as a chamber music student by Popper.

Mr. Bachmann made a concert tour in South America before coming to the United States, where he has been heard frequently as soloist. Mr. Bachmann was engaged as a member of the Russian Symphony and the New York Symphony Orchestras and was with the Letz Quartet for seven years, as well as the Elman Quartet during its existence.

DEPARTMENTS OF VIOLA AND CHAMBER MUSIC

LOUIS BAILLY
Head of Departments
and
Instructor

MAX ARONOFF
Instructor in Viola Division of
Chamber Music and Orchestra Departments

DEPARTMENT OF VIOLONCELLO

FELIX SALMOND
Head of Department
and
Instructor

STEPHEN DEAK
Instructor in Violoncello Division of
Chamber Music and Orchestra Departments

LOUIS BAILLY

A native of Valenciennes, France, Louis Bailly, at the age of seventeen, won a first prize for viola playing at the Paris Conservatoire. He soon gained a reputation as soloist, playing with the Concerts Colonne, the Société des Concerts du Conservatoire and other larger orchestras.

Having decided upon a career as a specialist in Chamber Music, he became a founder-member of the famous Capet Quartet. From this organization he passed to the Geloso Quartet, and later became a member of the Flonzaley and Elman Quartets.

Mr. Bailly has appeared as soloist with the Philadelphia Orchestra, the Chicago Symphony, the National Symphony under Bodansky and with the Friends of Music, New York City. Since 1920 he has been a member of the Jury of the Paris Conservatoire.

FELIX SALMOND

A musical endowment was the birthright of this violoncellist; his father was Normand Salmond, the celebrated English bass-baritone; his mother was a professional pianist. Felix Salmond was born in London. His early gifts matured under the tutelage of Professor W. E. Whitehouse of the Royal College of Music in London. He then continued his studies in Brussels with Edouard Jacobs.

Mr. Salmond made his debut in London in 1909, and thereafter appeared in concerts throughout Great Britain. In 1921 he made his debut on the Continent.

Mr. Salmond has appeared in concerts with the most celebrated pianists of the day, and as soloist with the leading orchestras. He made his first concert appearance in the United States in 1922, and has alternated his visits here with concert tours of Europe.



LOUIS BAILLY



FELIX SALMOND

DEPARTMENT OF ACCOMPANYING

HARRY KAUFMAN
Head of Department
Instructor
and
Official Accompanist at the Institute

Other Accompanists

DAGMAR RYBNER BARCLAY
THEODORE SAIDENBERG
SYLVAN LEVIN

AND OTHERS, DRAWN FROM THE STUDENT BODY OF THE INSTITUTE

HARRY KAUFMAN

Harry Kaufman was born in New York City, of Russian parentage. At the early age of ten he was vocal soloist and choir leader in the principal synagogues of that city.

When Mr. Kaufman was twelve years of age he commenced his piano lessons with Gottfried Kritzler at the New York College of Music, and at fifteen became the pupil of Sigismond Stojowski; later continuing his studies with Josef Hofmann.

Mr. Kaufman has appeared as soloist and assisting artist with the New York Philharmonic and the Philadelphia Orchestras respectively, and has also been heard in numerous solo recitals. His linguistic abilities and wide acquaintance with violin, 'cello and chamber music, as well as vocal literature, have made Mr. Kaufman much in demand as an artist-accompanist.

He has toured the United States with Efrem Zimbalist, Carl Flesch, Léa Luboshutz, Toscha Seidel, Arthur Hartmann, Theodore Spiering, Miron Poliaken, Felix Salmond, Louis Bailly, Alma Gluck, Charlotte Lund, Erica Morini, the late George Hamlin, and other artists of prominence.



HARRY KAUFMAN



DAGMAR RYBNER BARCLAY



SYLVAN LEVIN



THEODORE SAIDENBERG

DEPARTMENT OF HARP‡

CARLOS SALZEDO
Head of Department
and
Instructor

DEPARTMENT OF ORGAN*

LYNNWOOD FARNAM
Head of Department
and
Instructor

DEPARTMENT OF CAMPANOLOGY†

ANTON BREES
Head of Department
and
Instructor

‡The Curtis Institute of Music uses Lyon and Healy harps exclusively.

*THE ORGAN IS AN AEOLIAN FOUR-MANUAL.

†The Carillon to which The Curtis Institute students are sent for their study of Campanology is at Mountain Lake, Florida, and consists of a set of seventy-one bells ranging in weight from seven pounds to eleven tons. These bells were cast by the famous bellmakers, Taylor and Company, Loughborough, England. This unique Singing Tower was conceived and erected by Edward Bok who very kindly offered the use of its famous Carrillon to the students of Campanology of The Curtis Institute of Music.

CARLOS SALZEDO

Carlos Salzedo, who has elevated the harp to a position of undisputed popularity, was born in the province of Gironde, France, and entered the Bordeaux Conservatory at the age of seven. In two years he had won first prizes in piano and solfege. Thence he went to the Paris Conservatory, and at the age of twelve began the study of harp; in four years he won the first prizes for piano and harp at the latter-named conservatory.

Until the age of twenty Salzedo toured Europe both as pianist and harpist, and it was only when Gatti-Casazza engaged him in 1909 as solo harpist with the Metropolitan Opera that Salzedo finally determined the harp would fashion his career. As harpist, he has since toured America and Europe extensively.

Salzedo organized the Harp Ensemble which bears his name and was elected President of the National Association of Harpists in United States. With Edgar Varése, he formed the International Composers' Guild, and issued a magazine, *Eolus*, devoted to contemporary music. His "Modern Study of the Harp" is the recognized textbook in this branch of music. Salzedo's compositions and transcriptions are numerous. His symphonic works have been played by the Symphony Orchestras of Chicago, Detroit, Philadelphia, Boston, Cleveland and Cincinnati.



CARLOS SALZEDO



LYNNWOOD FARNAM



ANTON BREES

LYNNWOOD FARNAM

Born at Sutton in the Province of Quebec, Lynnwood Farnam, organist, began his musical studies as a pianist in Dunham, where, at the age of fifteen, he won the Montreal Music Scholarship. This scholarship, contributed by Lord Strathcona and Lord Mount Stephen, made possible his four years study at the Royal College of Music in London. His teachers were Franklin Taylor and Herbert Sharpe for piano, and Dr. James Higgs, F. A. Sewell, and W. S. Hoyte for organ. The organ won young Farnam's preference.

Returning to Canada in 1904, Mr. Farnam received his first appointment as church organist in Montreal and was soon engaged as organist of the Christ Church Cathedral. He gave up this post in 1913 to accept a call to the Emmanuel Church in Boston. Mr. Farnam was organist of the Fifth Avenue Presbyterian Church, New York City, during 1919-20, and since then has been engaged at the Church of the Holy Communion in New York.

Lynnwood Farnam has had an extensive concert career, having appeared as soloist with the Society of the Friends of Music in New York, at the Coolidge Foundation Festival of Chamber Music in Washington, the Cincinnati Music Festival, and on other notable occasions. He has given public performances at York Minster, Bath Abbey, the Cathedrals of Westminster, Southwark, Exeter, Christ Church, Oxford, in England; the American Cathedral in Paris and at the Church of St. Ouen in Rouen, France.

ANTON BREES

Acknowledged as one of the master carillonneurs of the world and as one of the leading authorities on Campanology, Anton Brees possesses the distinction of having opened many of the important carillons in America during the past five years. Mr. Brees holds the position of bellmaster at the Mountain Lake Singing Tower in Florida for the winter season and is engaged at the Scottish Rite Temple in Indianapolis during the summer months.

A Belgian by birth, Mr. Brees was trained for his profession by his father, who held the position of city carillonneur in Antwerp. The fame of young Brees spread rapidly and in 1923 he was chosen to give recitals on the War Memorial Carillon in Loughborough, England, where he met with great success.

The following year Mr. Brees came to America, giving carillon recitals in Birmingham (Alabama), Andover and Gloucester (Massachusetts) and Morristown (New Jersey).

In 1925 he opened the Cape Town Carillon in South Africa in the presence of the Prince of Wales, and in the same year opened the Rockefeller Memorial Carillon of the Park Avenue Baptist Church, in New York City.

DEPARTMENT OF OPERA

ÉMIL MLYNARSKI
Head of Department

WILHELM VON WYMETAL, JR.
Stage Director
Instructor in Operatic Acting
and Stage Deportment

Coaches

RICHARD HAGEMAN
HARRY KAUFMAN
MAX PONS
SYLVAN LEVIN

Concert-Stage Deportment
SAMUEL ARTHUR KING

DEPARTMENT OF ORCHESTRA

ÉMIL MLYNARSKI
Head of Department
Conductor of Student Orchestra
Instructor of Conducting
and Orchestra Classes

Instructors

Violin, ALBERT MEIFF
Violin, LEONID BOLOTINE
Viola, MAX ARONOFF
Violoncello, STEPHEN DEAK
Double Bass, ANTON TORELLO*
Flute, WILLIAM M. KINCAID*
Clarinet, LUCIEN CAILLIET*
Oboe, MARCEL TABUTEAU*
Bassoon, WALTER GUETTER*
Contrabassoon, FERDINAND DEL NEGRO*
Horn, ANTON HORNER*
Trumpet, SOL COHEN*
Trombone, GARDELL SIMONS*
Tuba, PHILIP A. DONATELLI*
Percussion, OSCAR SCHWAR*

Librarian
CHARLES N. DEMAREST

*Members of the Philadelphia Orchestra.

ÉMIL MLYNARSKI

Émil Mlynarski was born in Poland and received his early musical training as a violinist under Professor Leopold Auer in Petrograd. He made his debut as a violinist in his native land and appeared for the first time in London in 1889. Four years later his genius for conducting was recognized in his appointment as conductor of the Warsaw Imperial Orchestra.

The following year he became conductor of the Odessa Music Society. In 1899 he returned to Warsaw as conductor of the Opera and two years later founded the Warsaw Philharmonic Society which he conducted for several years. During the same period he was director of the Warsaw Conservatory of Music.

He accepted the position as conductor of the London Symphony in 1907, and three years later became director of the Glasgow Orchestral Union and Conductor of the Scottish Orchestra, appearing for six years in London, Glasgow and Edinburgh.

His compositions include a Concerto for Violin which received the Paderewski prize in Leipzig, two symphonies and several operas.

WILHELM von WYMETAL, JR.

Born in Vienna, Wilhelm von Wymetal was graduated from the Vienna Conservatory of Music and Dramatic Art. As an actor, he started his career in his home city and continued in Berlin. Later he specialized in operatic stage directing, and became connected with the Leipzig and Vienna Opera. Called to the Metropolitan Opera House in 1927 he, in co-operation with his father, Wilhelm von Wymetal, staged many of the important works of that organization.

In the season of 1928-29, von Wymetal, Jr. became head of the Department of Operatic Acting at The Curtis Institute of Music in addition to his duties at the Metropolitan Opera House. In the summer of 1929, he was released by Mr. Gatti Casazza, General Manager of the Metropolitan Opera House, to assume the post of General Stage Director of the Philadelphia Grand Opera Company.



ÉMIL MLYNARSKI



WILHELM VON WYMETAL

DEPARTMENT OF THEORY AND COMPOSITION

ROSARIO SCALERO

Head of Department
and
Instructor in Composition, Instrumentation and Orchestration

ERNEST ZECHIEL

Instructor in Elementary Counterpoint and Elementary Harmony

Instructors in Solfége

RENEE LONGY MIQUELLE
ANNE-MARIE SOFFRAY

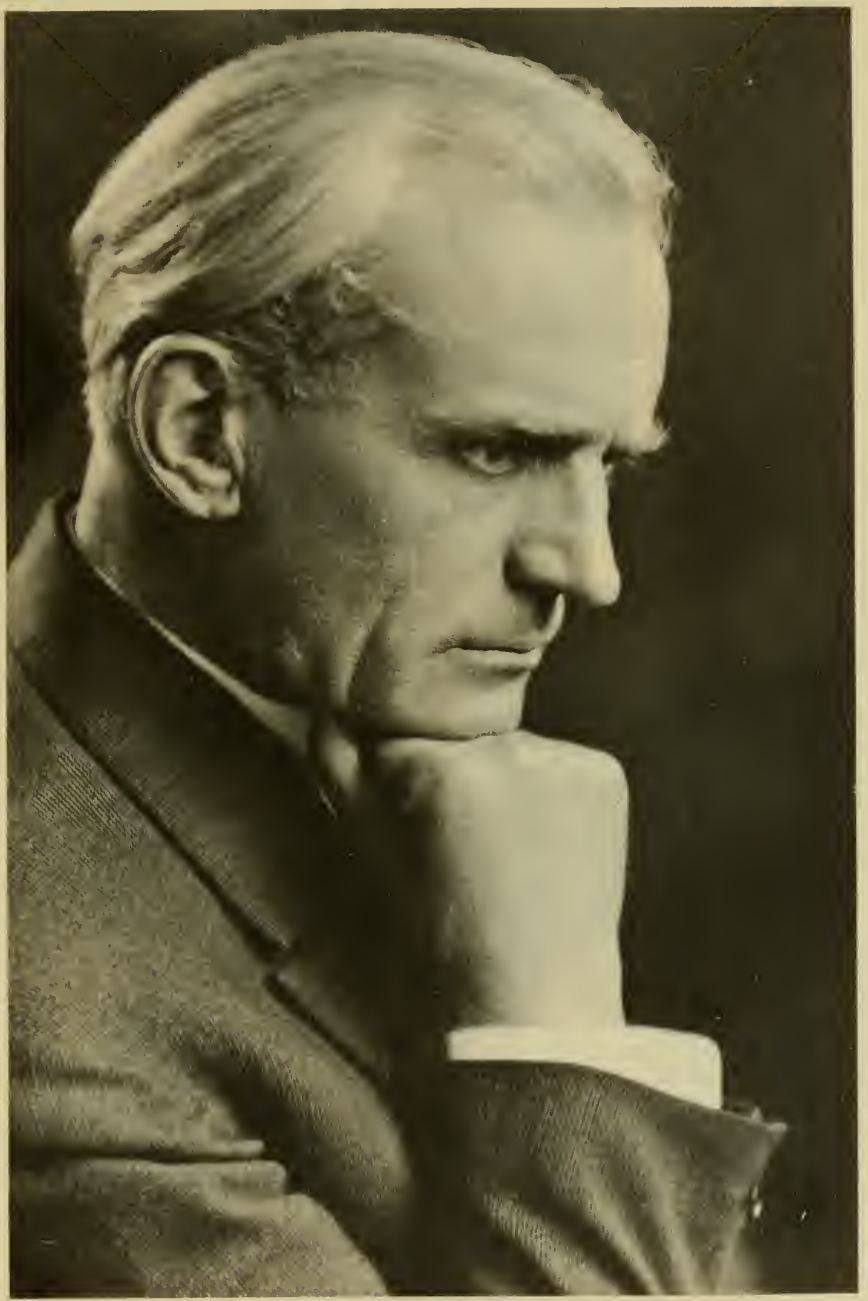
ROSARIO SCALERO

Rosario Scalero, who is recognized as a great authority on theory and composition, began his musical career as a violinist at the Liceo Musicale in Turin. Later he studied with Camillo Sivori in Genoa and August Wilhelmj in London. At the early age of twenty, Mr. Scalero won the title of Distinguished Academician of the Royal Academy of St. Cecilia in Rome.

Mr. Scalero's love for theory and composition led him to study for seven years with the master Mandyczewski who was one of the most intimate associates of Brahms and the editor of Schubert's and Haydn's complete works. Thereafter, Mr. Scalero was appointed Docent of Musical Form at the Royal Academy of St. Cecilia.

After a series of concerts in the principal cities of Europe in which Mr. Scalero appeared as a violinist, he settled in Rome and there founded the Societa del Quartetto for the performance of ensemble and choral works.

Mr. Scalero has also acted as High Commissioner for Examinations for the Conservatories of Naples, Rome and Parma. His works are numerous and include compositions for violin, piano and orchestra.



ROSARIO SCALERO



ERNEST ZECHIEL



RENÉE LONGY MIQUELLE



ANNE-MARIE SOFFRAY

ACADEMIC DEPARTMENT

World History

ROY F. NICHOLS, A. M., PH. D.
[Assistant Professor of History at
University of Pennsylvania]

History of Music

JEAN B. BECK, PH. D.
[Professor of Romance Languages and
Literature
Lecturer—History of Music at
University of Pennsylvania]

Psychology

SAMUEL W. FERNBERGER, PH. D.
[Assistant Professor of Psychology at
University of Pennsylvania]

English Composition and
English Literature

WILLIAM PAGE HARBESON, LLB. B., PH. D.
[Assistant Professor of English Literature at
University of Pennsylvania]

ELBERT LENROW, A. M.
[Instructor of English at
University of Pennsylvania]

English Diction

SAMUEL ARTHUR KING, M. A. (London)
[Lecturer—English Diction at
Bryn Mawr College]

Academic Tutor

MARY B. WESNER, A. B.

LANGUAGES

English

Mary B. Wesner, A.B.
Helen Summers

French

René Daudon

German

Martha Turk

Italian

Eufemia Giannini Gregory

PLANS OF STUDY

The courses of study at The Curtis Institute of Music are not rigid. The curriculum of each student is carefully adjusted to his individual needs. In general, the following may be considered as typical:

(Major subject in capitals; supplementary subjects underneath)

VOICE	PIANOFORTE	VIOLIN, VIOLA, VIOLONCELLO
Piano, Grade B	Chamber Music	Piano, Grade B
Coaching and Repertoire	Solfège and Theory	Chamber Music
Solfège and Theory	History of Music	Orchestra
English	English	Orchestra Class
French	French	Solfège and Theory
German	German	History of Music
Italian	Psychology	English
Special Diction	World History	French
History of Music	Platform Deportment	German
Psychology		Psychology
World History		World History
Platform Deportment		Platform Deportment
Operatic Acting and Stage Deportment		

Chamber Music Playing	Accompanying	Harp
Violin, Viola, Violoncello — To those in need of professional advice individual instruction in their respective instruments will be given.	Chamber Music	Piano, Grade B
Piano, Grade B	Solfège and Theory	Harp Ensemble
Orchestra	History of Music	Orchestra Class
Solfège and Theory	English	Solfège and Theory
History of Music	French	History of Music
English	German	English
French	Italian	French
German	Psychology	German
Psychology	World History	Psychology
World History	Platform Deportment	World History
		Platform Deportment

Organ	Orchestra Playing	Conducting
Piano, Grade B Solfège and Theory Organ Class History of Music English French German Italian Psychology World History Platform Deportment	Violin, Viola, Violoncello — To those in need of professional advice individual instruction in their respective instruments will be given. Piano, Grade B Chamber Music Solfège and Theory History of Music English French or German Psychology World History	Conducting of Student Orchestra Conducting of Practice Groups Score Reading at Piano Instrumentation Playing in Orchestra Piano, Grade B Solfège and Theory History of Music English French German Italian Psychology World History Platform Deportment
Campanology Organ Solfège and Theory English French German World History		

Opera	Theory and Composition
Operatic Acting	Piano, Grade B
Stage Deportment	Score Reading
Coaching and Repertoire	Chamber Music
English	History of Music
French	English
German	French
Italian	German
Special Diction	Italian
	Psychology
	World History

CALENDAR

FOR THE SCHOOL YEAR 1929–1930

First Term Begins	Tuesday, October 1, 1929
First Term Ends	Friday, January 31, 1930
Second Term Begins	Saturday, February 1, 1930
Second Term Ends	Thursday, May 29, 1930

HOLIDAYS

Thanksgiving	Thursday, November 28, 1929
Christmas Vacation	December 23, 1929 to January 2, 1930 (both inclusive)
Washington's Birthday	Saturday, February 22, 1930
Easter Vacation	April 18 to 23, 1930 (both inclusive)

REQUIREMENTS FOR ENTRANCE EXAMINATIONS

The entrance requirements are presented here in a general form, allowing the applicant latitude in the selection of works to be presented for examination. While the choice of compositions is important, the manner of performance carries far greater weight. The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown in the examination, rather than upon the degree of advancement already attained. Admission is limited to those applicants whose natural musical talent gives promise of development to a point of artistic achievement. Selection from among the applicants is made by competitive elimination. The examiners do not assume the obligation of hearing all that an applicant is required to have in readiness for examination.

VOICE

The applicant must possess an exceptionally good voice, health, vitality, musical talent and personality. In addition, the applicant should have at least an elementary knowledge of music and of pianoforte, while some knowledge of languages is very desirable.

Four selections from operatic arias, oratorios or songs, showing the range and power of the voice, should be submitted from memory. The selections should be chosen from the works of the following composers: Parisotti, Handel, Schubert, Schumann, Franz, Brahms, Strauss, Tschaikowsky, Rachmaninoff, Fauré, Debussy, Duparc, Mozart, Bizet, Saint-Saëns, Puccini, or Wagner.

Applicants should not be over twenty-three years of age.

PIANOFORTE

Applicants must play from memory a Three-part Invention or a Prelude and Fugue from The Well-Tempered Clavichord of Bach; a Beethoven sonata, complete; two selections—one slow and one brilliant—from the works of Chopin or Schumann (preferably Chopin).

Applicants should not be over twenty years of age.

VIOLIN

Applicants should have a precise knowledge of the positions and the change of positions, double notes, and a complete command of scales and the usual ways of bowing. They should be able to play selected studies from Kreutzer, Rode and Fiorillo, and one or more concertos from the works of the following composers: de Bériot, Viotti, Spohr, or Vieuxtemps. Selections should be submitted from memory.

Applicants should not be over twenty years of age.

VIOLA

Applicants must have some knowledge of the clefs, the positions, scales and arpeggios; and be familiar with some of the standard violin studies such as those of Kreutzer, Rode, and also Campagnoli's 41 Caprices, Opus 22, which are especially written for the viola. They should also be able to play one movement of Firket's or Hans Sitt's Concertos.

Applicants should not be over thirty years of age.

VIOLONCELLO

Applicants must be able to play satisfactorily all major and minor scales and arpeggios; also, a fast and a slow movement from a Bach Suite. They may choose for a second composition one movement of a concerto from the standard repertoire or one movement from a sonata for piano and violoncello, classical or modern. It is desirable, but not obligatory, that selections be submitted from memory.

Applicants should not be over twenty years of age.

CHAMBER MUSIC PLAYING

Applicants must possess a good ear, be able to read fluently at sight from standard works of chamber music, and show command of the instrument of their selection.

Applicants should not be over thirty years of age.

ACCOMPANYING

Applicants must demonstrate sufficient pianistic ability to play satisfactorily some of the more difficult studies of Cramer, Clementi-Tausig, or Czerny, Opus 740; be able to read at sight, with a certain degree of accuracy, such accompaniments as the Examiners may choose, and have a fair knowledge of the standard violin, 'cello and song literature.

HARP

Applicants should possess a knowledge of the principles of modern harp playing and be familiar with its "fundamental position." Knowledge of piano playing is desirable. Applicants should submit from memory two works of contemporary composers and two transcriptions from the classics.

Applicants should not be over thirty years of age.

ORGAN

The following should be submitted from memory: (a) Fugue or principal movement from a sonata or symphony, (b) a trio and (c) a slow movement.

Applicants must also play the following on the pianoforte: (a) a study, (b) a nocturne or other slow movement.

Applicants should not be over twenty-three years of age.

CAMPANOLOGY

(Bells)

Applicants (preferably men) must be able to play the organ and should have a thorough knowledge of harmony, being able to read music easily and to transpose a composition at sight. They must be at ease at the keyboard, and should possess a sound physique, as the playing of bells is a strenuous art.

Applicants should not be over thirty years of age.

OPERA

Applicants must possess a good voice and be well advanced in the art of singing. They should give evidence of a musical background and general musicianship and show some knowledge of opera repertoire. They must be able to read music at sight easily. A knowledge of languages is desirable.

They should have a good stage presence and sound physique.

Applicants should not be over thirty years of age.

ORCHESTRA PLAYING

Applicants must possess an elementary knowledge of music, a good ear, a good sense of rhythm, be able to read from sight, and show talent and aptitude for the instrument of their selection.

Applicants should not be over thirty years of age.

CONDUCTING

Applicants must possess a working knowledge of clefs and transposition, a good ear, a fair knowledge of the piano, organ or a string instrument, and adequate theoretic preparation.

Applicants should not be over thirty years of age.

COMPOSITION

Applicants must send their manuscripts by registered mail for examination, presenting themselves in person only when so requested by the Institute. All manuscripts must be in the handwriting of the applicant.

Only such manuscripts as show genuine creative ability will be considered.

There is no limitation on age of applicants.

INFORMATION ON CHAMBER MUSIC, ORCHESTRA PLAYING, OPERA CLASSES, ACCOMPANYING AND CAMPANOLOGY

CHAMBER MUSIC

This Department has been created to provide advanced students with the necessary experience in chamber music playing and to enable them to gain a comprehensive and practical knowledge of the chamber music repertoire.

ORCHESTRA PLAYING

There is in the United States a lack of players of woodwind, brass and percussion instruments qualified to hold posts in the many symphony orchestras scattered throughout the country. There exist, today, more excellent positions waiting to be worthily filled than there are players to fill them. This applies also to string instruments, although in a lesser degree.

In view of the aforesaid conditions, The Curtis Institute of Music undertakes the training of orchestra students, believing that such preparation will not only develop them by way of artistic discipline and foster their general musical education, but will also provide them with an artistic and professional outlet for the future.

Orchestra classes will give students preliminary training in orchestra technique, routine, and sight-reading.

Orchestra students in need of professional advice will receive individual instruction in their respective instruments.

OPERA CLASSES

The Department of Opera has been created to provide Curtis Institute vocal students with the necessary training for the career of an opera singer. This is done by solo vocal instruction, coaching in opera repertoire, and stage deportment. When sufficiently advanced in their studies, operatic students are given opportunities to appear in regular opera performances which have been made possible by the affiliation of The Curtis Institute of Music with the Philadelphia Grand Opera Company, thus preparing the students for their professional careers.

ACCOMPANYING

Accompanying is, in its way, as much an art as solo playing, requiring a thorough musicianship and pianistic ability, and as a profession it has been much neglected. There is a great shortage of well-trained accompanists and the field is remunerative and wide open to those who will make it their life work.

To succeed in this field, would-be accompanists should make up their minds to start early in the direction of their goal and not arrive there by way of failure in solo work.

Recognizing and appreciating this situation, The Curtis Institute of Music has established the Department of Accompanying, to develop young pianists who desire to make the art of accompanying their profession. Besides the specific instruction which they receive, there are manifold opportunities to apply and perfect what they acquire by their studies at the Institute. These opportunities are made possible by the co-operation of the Vocal, Instrumental, Chamber Music and Ensemble Departments.

CAMPANOLOGY (*Bells*)

The Curtis Institute of Music offers a course of instruction in carillon playing to its graduate organ students and will send a limited number to study with Anton Brees, for a six weeks' course, beginning January second and continuing until April tenth, at the Singing Tower in Mountain Lake, Florida.

The Singing Tower houses a set of seventy-one bells of beautiful tone and perfect pitch.

Students will learn the rudiments of bell playing upon a practice clavier in the Tower. They will be allowed to use the actual bells when their progress shall warrant such promotion.

GENERAL INFORMATION

LIVING ACCOMMODATIONS

Upon request, rooming accommodations selected by the Student Counselor will be recommended to students, according to individual needs and means. Scale of rentals and any further details desired may be obtained from the Student Counselor.

PRACTICE FACILITIES AT THE CURTIS INSTITUTE

For this purpose the Institute has studios equipped with Steinway pianos which may be used by students. One of these practice studios is equipped with a three-manual Aeolian practice organ.

HEALTH MEASURES

A physician has been appointed by the Institute to give immediate attention to students in case of illness.

DINING-ROOM

Home-cooked meals are served at cost. Students and members of the faculty meet at the same tables and thus become better acquainted and bridge the distance which so often exists between student and instructor.

THE CURTIS INSTITUTE COLLECTION OF INSTRUMENTS FOR THE USE OF CURTIS INSTITUTE STUDENTS

Fine Instruments

VIOLINS

Nicolaus Amati	Cremona
Januarius Gagliano	Naples 1752
Niccolo Gagliano	Naples 1709
Niccolo Gagliano	Naples 1726
Jean Baptiste Guadagnini	Parma 1764
Jean Baptiste Guadagnini	Milano 1753
Gaspar Lorenzini	Placentiae 1784
Pique	Paris 1793
Laurentius Storioni	Cremona 1784
Pietro Rogeri	Brescia

VIOLAS

Antonius and Hieronymous Amati	Cremona 1616
Gasparo da Salo	Brescia 1570
Gasparo da Salo	Brescia, end of 16th century

VIOLONCELLOS

Tomasso Ballestrieri	Mantua 1765
Matteo Goffriller	Venice, early 18th century
Giovanni Grancino	Milano 1704
Jean Baptiste Vuillaume	Paris 1840–1850

DOUBLE BASSES

Amati	Italian School
Baldontoni	Ancona 1770
Carcassi	Italian School
Carcassi	Italian School
Cavallini	Italian School
Darches	Paris 1820
Gagliano	Italian School
Piatellini	Italian School
Raffo	Italian School
Storioni	Italian School
D. Tecchler	Italian School

(Continued on next page)

(FINE INSTRUMENTS—*Continued*)

BOWS

Violin

Dominic Peccatte	Paris
Charles Peccatte	Paris
François Tourte	Paris
François Tourte	Paris
Ainé Tourte	Paris
Voirin	Paris
Nürnberger	Dresden
Vigneron	Paris
Gold Bow	French School

Viola

7 Fétique — Paris

Double Bass

4 Fétique — Paris

PIANOS

2 Steinway Concert Grands
62 Steinway Grands
6 Steinway Uprights
1 Duo-Art Grand

HARPS

1 Lyon and Healy Concert Grand

Other Instruments

9 Violins
2 Violoncellos
9 Violas
4 Double Basses

BOWS

3 Violin
1 Violoncello

HARPS

11 Lyon and Healy Practice

ORCHESTRA

(Woodwind and Brass)

2 Piccolos
1 Flute
2 Oboes
5 Clarinets
1 English Horn
1 Bassoon
1 Contrabassoon
1 Trumpet
2 Trombones
1 Tuba

complete battery

PRIZES WON BY CURTIS INSTITUTE STUDENTS 1928-1929

Columbia University Pulitzer Prize for Musical Composition

Won by Carl Bricken, *pupil of Rosario Scalero*

Columbia University Joseph H. Bearnes Prize for Musical Composition

Won by Samuel O. Barber, *pupil of Rosario Scalero*

Matinee Musical Club of Philadelphia Scholarship for Piano

Won by Florence Frantz, *pupil of Madame Vengerova*

Young Artists' Piano Contest of the National Federation of Music Clubs, held in Boston, June 9, 1929

Won by Florence Frantz, *pupil of Madame Vengerova*

PUBLIC APPEARANCES OF CURTIS INSTITUTE STUDENTS

1928-1929

According to the Institute's policy of affording opportunities to students for public appearances, the following activities were scheduled:

The Curtis Orchestra with Tibor de Machula as soloist in the following concerts:

The Forum, Academy of Music, Philadelphia—December 17, 1928

Academy of Music, Philadelphia—March 3, 1929
Carnegie Hall, New York City—March 8, 1929

The artist-students of the opera class and the Curtis Orchestra in a complete performance of d'Albert's "Tiefland" in the Academy of Music, Philadelphia, May 12, 1929.

Eighteen concerts before twelve different civic and educational groups in Pennsylvania, New Jersey and Delaware, with programs furnished by students of the Voice, Piano, Accompanying, Violin, Violoncello, Harp and Chamber Music Departments.

Ten fortnightly concerts broadcast to radio audiences by the Curtis Orchestra, and students of the Voice, Piano, Accompanying, Violin, Viola, Violoncello, Organ, Harp and Chamber Music Departments.

A series of six chamber music concerts in the new Pennsylvania Museum at Fairmount, in Philadelphia, by the Casimir and the Swastika Quartets and other student groups from the Chamber Music Department.

The Swastika Quartet in two concerts in New York City and one in Washington, D. C.

CONCERT

GIVEN BY

THE CURTIS ORCHESTRA

ARTUR RODZINSKI, *Conductor*

March 8, 1929

Carnegie Hall New York City

Soloist

TIBOR DE MACHULA

PROGRAM

RICHARD WAGNER *Prelude to "Die Meistersinger"*

CÉSAR FRANCK *Symphony in D minor*

EDOUARD LALO *Concerto in D minor, for Violoncello and Orchestra*

TIBOR DE MACHULA, *Violoncellist*

NICHOLAS RIMSKY-KORSAKOV . . . *La Grande Pâque Russe*

The same program was given at the Academy of Music in Philadelphia on March 3rd, 1929.

OPERA

given by

ARTIST-STUDENTS OF THE CURTIS INSTITUTE OF MUSIC
WITH THE CURTIS ORCHESTRA

The Academy of Music, Philadelphia
May 12, 1929

TIEFLAND

(*The Lowland*)

By EUGÉNE D'ALBERT

A Music Drama in a Prologue and Two Acts

(*In German*)

ARTUR RODZINSKI, *Conductor*
WILHELM VON WYMETAL, JR., *Stage Director*

Characters

Sebastiano, a rich land-owner	(*Baritone*)	CONRAD THIBAULT
Tommaso, the village elder	(*Bass*)	RALPH JUSKO
In Sebastiano's Service: Moruccio, miller's man	(*Baritone*)	BENJAMIN GROBANI
In Sebastiano's Service: Marta	(*Soprano*)	GENIA WILKOMIRSKA
In Sebastiano's Service: Pepa	(*Soprano*)	SELMA AMANSKY
In Sebastiano's Service: Antonia	(*Soprano*)	NATALIE BODANSKAYA
In Sebastiano's Service: Rosalia	(*Alto*)	PACELI DIAMOND
In Sebastiano's Service: Nuri	(*Soprano*)	ELEANOR LEWIS
In Sebastiano's Service: Pedro, a shepherd	(*Tenor*)	ALBERT MAHLER
In Sebastiano's Service: Nando, a shepherd	(*Tenor*)	DANIEL HEALY
Villagers (men and women)		

STUDENTS OF THE CURTIS INSTITUTE OF MUSIC

STUDENTS' CONCERTS

GIVEN AT

CASIMIR HALL

1928–1929

Forty-two programs were presented by students in Pianoforte, Organ, Voice, Violin, Viola, Violoncello, Harp and Chamber Music. Ten programs were devoted to chamber music, and the following works were played

BEETHOVEN	String Quartet in F major, Opus 59, No. 1
	String Quartet in F minor, Opus 95
BLOCH	String Quartet (1916)
BOURGAULT-DUCOUDRAY	Abergavenny for String Quartet and Flute
BRAHMS	Pianoforte Trio in C minor, Opus 101
	String Sextet in B flat major, Opus 18
CHAUSSON	Chanson Perpétuelle for Voice, Pianoforte and String Quartet, Opus 37
	Concert in D major, for Pianoforte, Violin and String Quartet, Opus 21
DÖHNANYI	Pianoforte Quintet in E flat, Opus 26
GLAZOUNOV	Four Novellettes for String Quartet, Opus 15
GRIFFES	Two Sketches for String Quartet, based on Indian Themes
HAYDN	String Quartet in D major, Opus 64, No. 5
MOZART	String Quartet in D minor, Köchel 421
	String Quintet in C minor, Köchel 406
	Symphonie Concertante in E flat major for Violin, Viola and Chamber Orchestra
NAVRÄTIL	Pianoforte Quintet in D major, Opus 16
PIERNÉ	Pianoforte Quintet in Three Movements, Opus 41
SAINT-SAËNS	Septet in E flat major, Opus 65, for Pianoforte, Trumpet, and String Quintet
SCHUBERT	Pianoforte Quintet in A major, Opus 114 "Forellen" (The Trout)
	String Quintet in C major, Opus 163
SCHUMANN	Pianoforte Quintet in E flat major, Opus 44

FACULTY RECITALS

GIVEN AT

CASIMIR HALL

1928-1929

November 21, 1928	*Harriet van Emden	*Soprano*
November 27	Lynnwood Farnam	*Organist*
December 12	*Léa Luboshutz	*Violinist*
January 9, 1929	Harry Kaufman	*Pianist*
January 14	**The Curtis Quartet	
January 16	*Horatio Connell	*Baritone*
February 20	*Felix Salmond	*Violoncellist*
	*Josef Hofmann	*Pianist*
March 27	*Efrem Zimbalist	*Violinist*
April 4	Abram Chasins	*Pianist*
April 10	Emilio de Gogorza	*Baritone*
April 17	Carlos Salzedo	*Harpist*

*Harry Kaufman at the Piano.

**The Curtis Quartet also gave the following recitals:

January 16, 1929—Jordan Hall, Boston
January 23, 1929—Foyer, Academy of Music, Philadelphia
January 28, 1929—Town Hall, New York

SPECIAL CONCERT

February 24 — La Société des Instruments Anciens, de Paris

STUDENTS ARE FROM THE FOLLOWING COUNTRIES:

Belgium	France	Italy
Czecho-Slovakia	Germany	Latvia
Denmark	Holland	Palestine
England	Hungary	Russia

THE UNITED STATES
(43 states)

Alabama	Kentucky	Ohio
Arkansas	Louisiana	Oklahoma
California	Maine	Pennsylvania
Colorado	Massachusetts	Rhode Island
Connecticut	Maryland	South Carolina
Delaware	Michigan	Tennessee
District of Columbia	Minnesota	Texas
	Mississippi	Utah
Florida	Missouri	Vermont
Georgia	New Hampshire	Virginia
Idaho	New Jersey	Washington
Illinois	New Mexico	West Virginia
Indiana	New York	Wisconsin
Iowa	North Carolina	Wyoming
Kansas	North Dakota	

Cuba Porto Rico Hawaii

CANADA

Alberta	Ontario
Manitoba	Quebec

MEXICO

SOUTH AMERICA

Colombia

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